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AMERICAN ART NEWS.

Vol. VI. No 3.

NEW YORK, NOVEMBER 2, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

- Astor Library.—Engravings, etchings and wood cuts by American artists. Views of historic sites issued by Colonial Society of America, etched by Robert Shaw.
- Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
- Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents free on other days.
- C. J. Charles.—Works of art.
- Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.
- Durand-Ruel Galleries.—Paintings of the French Schools.
- Ehrich Galleries.—Permanent exhibition of Old Masters.
- James Fay.—Antiques.
- Fifth Avenue Art Galleries, 546 Fifth Avenue. Furniture, paintings and art objects from estates A. A. Housman and George Rutledge Gibson, Nov. 4, 5, 6.
- Gimpel and Wildenstein Galleries.—High-class old paintings.
- Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Lenox Library.—Etchings, Prints and Lithographs by contemporary German artists.
- Macbeth Galleries.—Paintings by American artists.
- Montross Gallery.—Annual exhibition Watercolors and Pastels by American artists, Nov. 2-23.
- Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.
- Noé Galleries.—Barbizon and modern Dutch paintings.
- Oehme Galleries.—Modern Dutch and French paintings.
- Scott & Fowles.—High-class paintings by Barbizon and Dutch Masters.
- H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

- Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

- V. G. Fischer Galleries.—Rare engravings, drawings and etchings.

Germany.

- Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

- J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

- James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

- Thomas McLean.—High class Paintings. Water Color Drawings and Engravings.

- Goupil Gallery.—Society of Twenty-five Painters.

Paris.

- Canessa Galleries.—Antique Works of Art.
- Feral Gallery.—Ancient and modern paintings.
- Hamburger Fres.—Works of Art.
- Kleinberger Gallery.—Works of Art.
- Minassian Galleries.—Persian and Arabian objects for collection.
- Sivadjan Galleries.—Genuine antiques, marbles, bronzes, jewels and potteries.

THE FRENCH ART ROBBERIES.

Mr. Emil Rey of Seligmann and Co., who arrived from Paris last week talked interestingly to an Art News representative in the new and handsome Seligmann galleries No. 7 West 36th street on the subject of the recent robberies of art objects from the French churches.

"I do not believe," said Mr. Rey "that any of the stolen objects of any importance have been sold to real art



Winner Beals Prize

VACATION TIME
By F. Luis Mora

New York Water Color Club Exhibition

SALES.

New York.

- Fifth Avenue Art Galleries.—Furniture and art objects and paintings from estates A. A. Housman and George Rutledge Gibson, Nov. 7, 8, and 9, 2 P. M. Paintings, Nov. 7 and 8, at 8 P. M.

Europe.

- Munich-Helbing Gallery.—Etchings, Handcarvings, Engravings and Drawings XIV-XIX Century, Nov. 19 and following days.

- Berlin.—Lepke's Auction Rooms. Collection of Dr. Clemm, Tuesday, December 3, 1907.

- Amsterdam.—Portraits and Historical prints. Collection A. J. Nijland; direction M. Nijhoff, November 26 and 27.

- Rome.—Galerie Sangiorgi.—Martinetti and Nervegna collections Greek and Roman medals, Nov. 18 and following days.

collectors. These, such for example as the Cope of Orth and the Chasse d'Ambazac, are too well known to all reputable antique dealers to have made it possible for them to have handled them. Suppose for example such objects had been brought to us by Thomas or any of his gang. We would at once have asked, 'where did you get it?' and have summoned the gendarmes. Real collectors here or abroad also would at once have recognized the value and probably have identified such objects. No, if these were sold at all to collectors the latter must have been new people and ignorant of the subject."

"I am also inclined to believe," continued Mr. Rey "that objects sold as antiques from the churches have really been copies of the originals which in many cases remain in their original homes. This is a clever trick and could well impose on persons, as I say, ignorant of the subject."

A WYANT FOR ELEVEN CENTS.

One of the most interesting "finds" on record in recent years was made last summer by Mr. George S. Hellman, of the New York Co-operative Society. Late last June, when the auction season was drawing to a close, Mr. Hellman stopped in at an auction house in 29th street to look over a miscellaneous mass of prints and drawings that were to be put up for sale that evening. In going through one lot of very mediocre old watercolors and amateurish drawings, his attention was suddenly arrested by an oil painting, a little more than nine by twelve inches, which, spite of the thick layer of many years' dirt that covered it, he immediately took for a Wyant. Calling for a rag and some water, Mr. Hellman managed to remove some of the dust and discovered Wyant's signature, and the date, 1865. Even this partial cleaning served to reveal the exquisite character of the little painting.

Mr. Hellman, not wishing to show too much interest, did not attend the sale in person, but instructed one of his clerks to buy in the lot of 48 pictures of which the Wyant was one. The price fetched was \$5.25, or a little less than eleven cents for each picture. The next day Mr. Hellman took the painting to Beers Brothers, to have the dirt of more than two-score years removed from its surface. Mr. Beers at once pronounced it one of Wyant's dreams, one of those few wonderfully painted pictures whereon the master lavished a wealth of his very best brushwork. One expert pronounced the value of the painting to be not less than a thousand dollars, while a collector of American paintings, who owns several Wyants, stated that this one was the finest he had ever seen.

The picture shows a hay wagon returning home at sunset. Two cows and a farmer follow the wagon. The sun is setting directly behind the hay wagon, and the manner in which the light of its beams surround the sides of the hay, as well as the wonderful brown treatment of the entire foreground, is reminiscent of Rembrandt. The painting of the sky is masterly. Everything is glowing, but in a subdued tone, and the handling of the blues, grays, lavenders and pinks is delicate in the extreme. With all this delicacy there is a bigness to the picture that only a great painter could give to so small a canvas. It is indeed one of "Wyant's dreams," and Mr. Hellman takes great pride in the Wyant he bought for eleven cents.

ROGER FRY RETURNS.

Mr. Roger E. Fry, Curator of Paintings at the Metropolitan Museum, and who has been in Europe nearly a year past, arrived on the Carmania on Wednesday. His return causes surprise, as it had been generally reported he was to remain in Europe as purchasing agent for the Museum.

A remarkable work by an American woman sculptor has been bought for presentation to the Field Columbian Museum in Chicago by W. N. McMullen, the well-known American traveler and explorer. The work is a plaster replica of the Sphinx, made to scale, and the artist is Mrs. David Garrick Longworth, who was, before her marriage, Miss Beatrice Willis.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women. Any further information or details desired will be furnished by application in person at this office.

On Saturday last the students of the National Academy held a treat in the life-class which was only a curtain raiser of the coming treat of the year. There was much hilarity, for beside the refreshments, music was offered for dancing and solos indulged in by those present. Edgar M. Ward, Jr., played the guitar, D. F. V. Perison the mandolin, and Walter Reeves the violin. All are students of the Academy.

With the completion of the new addition to the Academy building many new advantages will be offered the students, especially those of the afternoon painting classes. The monitor of this class, and the life class also, this year again is Joseph Fiorelli; the acting mistress of the women's life class is Miss Edna Sternfels; A. L. Kroll has the monitorship of the modelling class and Hamilton A. Wolf that of the illustration class.

The first composition given the Academy students was criticised last evening by George W. Maynard, who had given as a subject "Judas' Vision" from the book of the Macabees.

On account of important work being done by Emil Carlsen at his studio in the country, it has been arranged for the time being for Francis C. Jones to criticise the students of the antique and still-life classes, both morning and afternoon on Tuesday, and Mr. Carlsen on Friday, instead of half-days twice a week.

Miss Eva Young, a former student of the Academy, is painting miniatures in her studio at Englewood, N. J. Miss Young has just finished the portrait of Madame de Saussure, a belle of South Carolina prior to the Civil War, from an old ivory-type of that time. Her other miniatures are from life.

After leaving the Academy several years ago to continue his studies in Paris in the Julian Academy, V. Spalakovitch, a Roumanian by birth, has returned to New York and again has joined the Academy classes.

As Mr. Mora's classes at the Art Students' League have become too crowded, a caucus was held yesterday to determine which students shall remain and which shall be transferred to other rooms. Mr. Cox assisted in making the choice.

Kenyon Cox gave his first criticism of the year at the League last week. He had been detained by decorative work and Mr. Taylor had charge of the class during his absence.

H. Carlisle, a League student, and of the scholarship portrait class, held a successful exhibition of his portrait and landscape work in Illinois recently.

O. Kefner, a former League student, has decided to go West for a few months in order to make some studies of western life.

Miss Mary Arnold, once a League student, and since a pupil of Howard Pyle's, has lately been very successful in portrait work. Miss Arnold's orders have been numerous and she has now decided to continue her work abroad this winter.

The modeling class this year, writes Mr. Frazer, promises to be very suc-

cessful. Takamora, who won the scholarship last year, Miss Wheelock, Miss Lucius, and several other old students have determined to work, and the class is fast filling with new pupils.

An important exhibition by Mr. Harrington Mann, one of the foremost artists of the Glasgow school, will be held in the gallery of the New York School of Art during November. This exhibition and also one of the works of John Lavery will undoubtedly create great interest. The thirty-five canvases by Mr. Mann will be shown for the first time in New York.

The class in decorative design at the Cooper Union Woman's Art School, formerly instructed by Elizabeth Talbot, is now in charge of Sara Hobson, of Boston. Miss Hobson is a graduate of the Boston Normal Art School, the Art Museum, and a pupil of Eric Pape.

The perspective course, conducted by Fredrick Dielman, will begin its sessions the middle of November. All pupils of the Art School are compelled to pass an examination in this course before receiving a diploma from the school.

Benjamin West Clinedinst last Tuesday gave a talk on sketching to his class in illustration. The subject of their compositions for this week is "The Departure."

A scholarship of \$50 has been presented to the New York School of Applied Design for Women, by Mrs. Edmund Gates Hubbard.

The Library has been enriched by the gift from Edward H. Wales of twenty-nine drawings of plants in color, and foliage foreground drawing by George Bernard. Carl Lumholtz has donated to the School four woven girdles, the originals of the illustrations in the symbolism of the Huichol Indians.

NEW YORK LECTURES.

Wednesday, November 6 (4 P. M.), Pratt Institute, Brooklyn.—Prof. Walter S. Perry, "The Art of the Ancient Assyrians."

Wednesday, November 6 (8 P. M.), Y. M.-C. A. Hall, 92d Street and Lexington Avenue.—Dr. Daniel A. Huebsch, "Elements of a Masterpiece."

Wednesday, November 6 (8 P. M.), Public School 165, 108th Street, near Amsterdam Avenue.—Prof. A. D. F. Hamlin, "New York."

Thursday, November 7 (4:30 P. M.), Art Building, 174 Montague Street, Brooklyn.—Dr. Daniel A. Huebsch, "Art Appreciation; Pleasure Through Pain." (Pay course).

Thursday, November 7 (4:30 P. M.), Columbia University, Room 311, Havemeyer Hall.—Prof. A. D. F. Hamlin, "Architecture, Renaissance and Modern." (Pay course).

Thursday, November 7 (8 P. M.), New York Public Library, 112 East 96th Street.—William B. Tuthill, "The Cathedral Church of England."

Saturday, November 9 (8 P. M.), Cooper Institute, 8th Street and 4th Avenue.—Charles H. Caffin, "The Classical or Academic Motive."

The Print Division of the Library of Congress is preparing several interesting exhibits which will very shortly be put in place. One is of the works of American illustrators, another of old Italian engravings, and a third consists of chiaroscuros.

PHILADELPHIA.

Pennsylvania Society of Miniature Painters. Sixth annual exhibition, October 26 to November 17. Pennsylvania Academy.—Eighth annual Fellowship exhibition. Opens October 28. Closes November 17. American Art Society, Haseltin Galleries, to November 15.

The sixth annual exhibition of the Pennsylvania Society of miniature painters, which opened at the Academy Building, on Monday, after a reception Saturday evening last, is claimed by those in charge of the display to be the best the Society has yet made.

"There is work of every kind represented in the display," says the Philadelphia Ledger, "portraits, of course, being in the overwhelming majority, together with imaginative subjects having literary application, with here and there minute renderings classed as genre. The custom of transforming the gallery set apart by the Academy for the society's use, by a mantelpiece and furniture in Colonial style again, as last year, adds that intimate atmosphere remote in suggestion from a public gallery, which is so appropriate to the art of the miniaturist."

A feature is made of groups of work by well-known artists, the place of honor being given to a set of six medallions by William J. Baer, and one of the few men represented in the collection. The prominent picture here is a pleasing attempt at symbolical rendering of the spirit of the spring time. "Halcyon Days" is another arrangement in fair tints. A charming study of a mother and child, the latter holding an apple, which gives to the picture its title, is the most attractive of Mr. Baer's miniatures.

Eulabee Dix will interest every one by her attractive portrait of the Countess Di Fabbriotti, and a poetic study of a girl in an old brocade dress.

Mrs. J. Madison Taylor is represented by a group of six portrait studies of women. All these are representative of the facile and pleasant style characteristic of the artist. Other portraits are those of Mrs. Horace Coleman, by Charles Weise, and of Miss Mary Coleman, vice president of the Browning Society, done with affectionate skill by her sister, Miss Katharine Cohen, the sculptor, who is now resident in Florence.

A number of miniatures are shown wherein the ground tone of the ivory has been preserved throughout, the few colors thinly put on being for the modeling entirely. An interpretation of aged womanhood in this class is by A. Beckington, of New York, who shows a portrait study. Francis A. L. Walker shows a portrait of an old woman. Another distinguished group of work is contributed by Lucy May Stanton, a Georgia artist.

Laura Coombs Hills sends presumably a portrait, entitled simply "The Bride." Sally Cross, of Boston, has among other work, a striking portrait study of the Rabbi Charles Fleisher. A genre bit, "The Daily Chapter," is by Elizabeth Henderson. Other work which will claim attention is sent by Johanna Boericke, Ella Sheppard Bush, Frances Farrar, Elizabeth Tyler Watson, Bernice P. Andrews, Edna Heustis, Helen Josephine Baker, Eleanor T. Wragg and others.

According to the Ledger, the exhibition of the Academy Fellowships fills two rooms and is not a showing of any special distinction. In contrast

with the two previous years there is little of importance. There is, however good work present. The place of honor has been given to a large New England landscape, by William M. Chase, unfinished in places.

A large study of a mother and two children is by Miss Alice B. Corson.

H. R. Rittenberg is twice represented. Miss Elizabeth Sparhawk Jones, attracts attention by a group of four women out of doors. Frank Reed Whiteside has a study of a bridge, and Edwin S. Clymer has a whole section given to his resplendent landscapes and marines. Mr. Breckenridge offers an example of his years of study out-of-doors. Philip Muhr has a studio interior and Arthur B. Davies a beautiful landscape which presents an unexpected conventionalism. M. Molarsky has a strong portrait, only the head being carried to completion.

Other good work is by John Sloan, Mary F. Knowlton, Robert Henri, Ernest Slackens, Ernest Lawson, Carroll Tyson, while attractive thumb-box sketches are shown by A. Eschner, Morris Pancoast, Blanche H. Stanley, Frederick Nunn, Edwin C. Slater, Edith Bell and C. H. Demuth. Mr. Wagner's winter landscape, Bartolo's decorative poster, "Couche du Soleil," Martini's portrait of Leoncavallo and a group of drawings in black and white by F. W. Haper, Mrs. Philip Hale, Ethel Myers and others are also of considerable interest.

NEW YORK MUNICIPAL ART COMMISSION REPORT.

The report for 1906 of the Municipal Art Commission has been submitted to Mayor McClellan by Robert W. de Forest, president of the commission.

Mr. de Forest deplores the variety of architectural designs for city buildings, naming, especially, the Fire Department. He says few city commissioners "have or can fairly be expected to have any knowledge other than of the convenience of interior arrangement" of the buildings in their charge. He says the fault is that there is no common control over city buildings.

The Mayor has since appointed Walter Cook advisory architect for the city, to help remedy this condition.

Mr. de Forest also complains that property for city buildings is bought without the Art Commission being consulted, while the charter requires that the commission should also approve that, as well as the design of structure. The commission has found such sites unsuitable at times, and the city is in such instances face to face with the problem of finding another use for the land or evading the commission and placing a structure on an unsuitable site.

Civic centers for a number of buildings or a group of municipal structure is advocated. Mr. de Forest cites Seward Park as an instance in which the city could have saved money.

The president says the commission has probably the best collection of books, pamphlets, periodicals, photographs and prints on civic art in the United States, and also says that a catalogue of the works of art belonging to the city is being made. He says few works of art have been found in the boroughs of the Bronx and Richmond.

ART FOR HUDSON CELEBRATION.

Sir Caspar Purdon Clarke, vice-president of the Hudson-Fulton Celebration Commission, made at the meeting of the trustees of that commission last week a request that the American Ambassador should apply to King Edward for the loan by the British government of a remarkable painting by John Collier representing the last voyage of Henry Hudson as a feature of the six months memorial art exhibition at the Metropolitan Museum in 1909.

This exhibition, according to the suggestion of Dr. George F. Kunz, will contain Dutch paintings and other works of art of the period, and is expected to be a notable feature of the proposed tri-centennial celebration. Sir Caspar said that the prospects were that the new wing of the Museum would be ready for 1909 and he believed that such an exhibition would attract a great deal of attention in the art world.

CALENDAR FOR ARTISTS.

Buffalo.—Albright Art Gallery. Paintings by the French Impressionists—Opened Oct. 31.

Cleveland, O.—School of Art, Timothy Cole's wood engravings.

Chicago.—Art Institute: Twentieth Annual Exhibition; oils and sculpture, by American artists, to December 1.

Cincinnati.—Works of the late Thomas S. Noble, to November 10.

Indianapolis.—Herron Art Institute. Landscapes by Charles Morris Young.

National Society of Craftsmen, 119 East Nineteenth Street, New York.—November 19 to December 11.

National Academy.—Winter Exhibition, 1907. Pictures received Nov. 27-28. Opens Dec. 14, 1907. Closes Jan. 11, 1908. Eighty-third Annual Exhibition, 1908. Pictures received Feb. 27-28. Opens March 14, 1908.

Providence.—Rhode Island School of Design. Etchings and Water Colors by John Wright, to November 3.

AMONG THE ARTISTS.

Maurice Fromkes is in Pittsburg on business and will return to his Van Dyck studio in a fortnight.

Wilhelm Funk returned on the Kaiser Wilhelm II. last week, and A. Muller-Ury on the Kaiserin Auguste Victoria.

Jef Leempoels has returned from Brussels and will have his studio this season at No. 546 Fifth Avenue.

Mr. and Mrs. Robert Vonnoh, who have been spending two weeks at Poland Springs, returned to New York after a sojourn of a week in the White Mountains. Mrs. Vonnoh will soon sail for Europe for an indefinite stay. She will be joined in the late autumn by her husband. Mr. Vonnoh has just finished the portrait of Mrs. Hiram Ricker, Sr., and the painting is now placed in the Poland Spring Art Gallery, where it is very much admired. Mr. Vonnoh is now at work upon two important commissions, one of Governor Stuart of Pennsylvania, and the other of Mr. Francis B. Reeves, president of the Philadelphia Girard Bank.

Hugo Ballin spent the summer near Stamford, Conn., making out-door studies, and is now in his studio in the Holbein. He recently painted a portrait of Miss M. Butler, and at present is painting a large decorative canvas.

Andrew Schwartz recently finished a ceiling decoration for a music room in the home of Mrs. A. D. Brandegee in Boston. Hugo Ballin made the decorations for the side wall and Charles Keck the bas-reliefs.

Lyell Carr was busy in New York all summer painting decorations in oil and making designs for stained-glass windows.

Malcolm Stewart, of Fort Washington, Pa., who won first prize of \$250 in a competition offered by "Life" for the twelve best drawings illustrating familiar quotations, and afterward \$500 for the best of the twelve winners, has received a commission for decorating a church in Englewood, N. J. Mr. Stewart occupies a unique studio built upon the premises of Thomas P. Anshutz, at Fort Washington.

Richard Hall writes that he is engaged to Mrs. Anna von Muhlenfels and will marry next spring. He will return this month to New York to paint several portraits, among them one of Mr. Reginald Vanderbilt. He is now in Stockholm, painting the portrait of Prince Wilhelm of Sweden.

J. G. Brown spent the summer at Roscoe, Sullivan county, painting studies of old men, and is now at his studio in the Tenth Street Building painting some of his "boy" subjects.

A. B. Wenzell spent the summer in the White Mountains, where he executed some commissions, and is now at his studio in the Sherwood.

Robert David Gauley spent most of the summer in New York, where he was busy with some studio work. He recently painted the portrait of Mrs. William Shannon, sister-in-law of the artist.

Elliott Daingerfield has completed and installed in the Church of St. Mary the Virgin, in Forty-sixth street N. Y. the last of the panels of mural decorations which he began five years ago. The last panel was put in place within a week of the expiration of the time set for finishing the work.

There are eighty figures in all, in the panels. "The Epiphany," has thirty-three and the "Magnificat" twenty-eight, while there are two large figures



THE BONNET

By Bernard J. Rosenmeyer

Now in New York Water Color Club Exhibition

At Newport, where she spent a great part of the summer, Miss Eulabee Dix painted miniatures of Mrs. Ogden Mills and her children. Miss Dix is now in her studio at 57 West Fifth-seventh.

Henry B. Snell, who took a large class to Europe this summer, spent some time in England, and later went to Bellaggio, Italy. He returned early in October.

Mrs. Clara W. Parish spent the summer in France, where she made some studies of the nude. She returned to New York last week and will shortly begin some decorative work.

Miss Edythe Penman spent the summer in England, where she painted some charming pictures of English rural life. She is now settled for the winter in her Van Dyck Studio.

Charlotte B. Coman spent the summer at Ouaker Hill, where she painted landscapes. She is going to New Hope to do some autumn work.

near the altar and seventeen in the panels of the west wall of the chapel.

The latter panels are on each side of the Gothic door. The figure at the right, called "The Church Triumphant," represents a saint looking up to the Virgin Mary, who is represented as about to rise from her throne.

To the left of the door the Church Militant is represented by a bishop, whose eyes are raised to the enthroned Christ. Five cherubs are seen under a cloud which floats over the throne and above is a green rainbow like the arc of emerald described in the Apocalypse. The west wall painting represents the Apotheosis of the Church.

Hubert Vos arrived on the Noordam on Tuesday for a three months' stay. He goes to Pekin in February, via the Trans-Siberian railroad, to paint the portraits of several members of the Imperial Court. He painted in Paris last summer the portraits of the Countess Czavkowski and the Princess Kousnetzoff of Russia.

ARTICLES ON ART IN MAGAZINES OTHER THAN ART PERIODICALS.

Art (1857-1907); by Hamilton Wright Mabie.—*The Atlantic Monthly*.

Augustus Saint Gaudens; by Charles H. Caffin.—*Putnam's*.

A Portrait by George Romney; by W. Stanton Howard.—*Harper's*.

Art Effects at the Jamestown Exposition; by Ernest Knauff.—*Review of Reviews*.

Art Schools for Women in the Open Air; by W. C. Fitz-Gerald.—*American Homes and Gardens*.

A New Portrait; by Paul Helleu.—*Metropolitan*.

A Painter of American Life; by Florence Finch Kelly.—*Broadway*.

Birge Harrison; by John E. D. Trask.—*Scribner's*.

New York, the City Beautiful; by Herbert N. Casson.—*Munsey*.

The Bronze Doors of the Capitol; by John W. Hall.—*House and Garden*.

The Painting of a Portrait; by Eleanor Vicocq.—*Smart Set*.

What are Tapestries; by G. L. Hunter.—*House and Garden*.

THE WINTER ACADEMY.

The National Academy of Design will hold its winter exhibition in the galleries of the American Fine Arts Society, West Fifty-seventh street, from Saturday, December 14 to January 11, 1908. The jury of selection will be Hugo Ballin, Edwin H. Blashfield, Emil Carlsen, Carlton T. Chapman, Walter Clark, E. Irving Couse, C. C. Curran, Francis Day, Henry Golden Dearth, Frederick Dielman, Frank V. Dumond, C. Warren Eaton, Ben Foster, August Franzen, Albert L. Groll, Childe Hassam, William H. Howe, George W. Maynard, Edward H. Pott-hast, Henry L. Prellwitz, Robert Reid, Walter Shirlaw, C. Y. Turner, Robert W. Van Boskerck, A. T. Van Laer, Robert W. Vonnoh and Henry O. Walker. The hanging committee will be composed of H. Bolton Jones, Henry B. Snell and Karl Bitter.

H. H. Reppert, Director of the Lenox Art Academy, who left July 15 for a brief tour to Europe for a visit to the different schools and museums on the Continent and in England, returned August 22 to New York where he is now busy with several portraits. One which he will place on exhibition here before sending the same to Europe is of the Countess Hohenwart, of Berlin. In addition to outlining the work of the Academy, which is to open soon, he is busy preparing a paper on "A New Theory of Color." Mr. Reppert was severely burned on the face two weeks ago in a kerosene stove explosion, but has now fully recovered and is at work again.

Art was the principal subject discussed at the Woman's Press Club last Saturday afternoon at the Waldorf-Astoria. Mrs. James Clarkson was chairman of the day. Robert Vonnoh took for his topic "Fine Arts," Frank Alvah Parsons talked on "Art in Design," Mrs. Elizabeth Gowdy Baker told about "Water Color Portraiture," and Miss Ava De Lagercranz discussed "Art as I Have Found It."

"The Society of Illustrators gave a reception on Wednesday afternoon last at the Waldorf-Astoria in honor of Mrs. May Wilson Preston, Miss Jessie Wilcox Smith, Mrs. Florence Scovel Shinn, Miss Violet Oakley, Miss Elizabeth Shippen Green. Mrs. Preston showed several of her illustrations, some in color. Miss Green and Miss Smith, both of Philadelphia, had a large group of children's pictures. Miss Oakley's sketches of decorations she made in conjunction with Edwin A. Abbey for the Pennsylvania State Capitol at Harrisburg, and studies for stained glass windows. The exhibition will remain open through Nov. 6.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agents in Europe, M. Felix Neuville, No. 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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Morgan, Harjes & Co.,	31 Boul. Haussmann
American Express Co.,	11 rue Scribe
Credit Lyonnais,	21 Place des Italiens
Comptoir National d'Escompte,	2 Place de l'Opera
American Art Association,	Notre Dame des Champs
Munroe et Cie.,	Boulevard des Capucines
Chicago Daily News,	Place de l'Opera
Thomas Cook & Son,	Place de l'Opera

JUSTICE TO THE DEALERS.

The Kann Collection, with its sale at the largest figure ever paid for a gallery of pictures, has justly created a sensation in the art world. It is recognized as a collection of noteworthy paintings, and all the more remarkable because they have been assembled within the last twenty years. There is little doubt that the Kann estate has realized more than five times the amount originally paid for the paintings, which is a hint to men of wealth that Old Masters, carefully selected, are a splendid investment. But a more important fact, and one which we desire to impress on our readers, is that Mr. Rodolphe Kann, virtually bought all of his paintings straight from the art dealers. We hear many exaggerated stories as to the impossibility of acquiring genuine art works and anent the multitude of fraudulent pictures imposed on a trusting public,—but it is true nevertheless that important collections of genuine Old Masters can still be brought together, and that the best sources of purchase are the frequently maligned dealers. They are the men who necessarily devote their lives to the study of paintings and to the recognition of those indications which distinguish the genuine example from the clever copy, and as a rule they are eager to protect their patrons and to co-operate faithfully in

securing only genuine, worthy specimens.

There is another fact which proves Mr. Kann's good sense and which should be a lesson to American collectors. It is a peculiarity of most American buyers of old masters that they insist on knowing the history or the so-called "pedigree" of a painting. Some buyers seem to be more influenced by the "pedigree" than by the inherent quality of the painting itself. That Mr. Kann was above all such considerations is clearly demonstrated by the fact that of his 161 paintings, sixty-four examples (40 per cent.) have no "pedigree" whatsoever. Evidently they were simply bought from dealers on their art merits. That is the proper spirit. Nothing is so easy to forge or invent as a "pedigree." The quality of a painting comes from the hand that fashioned it, not from the hands through whom it has accidentally passed. If our millionaires will follow the judgment and advice of intelligent art dealers, we can still build up Kann collections in the United States.

BROWN PICTURE CLUB.

Bolton Coit Brown who last year, with our co-operation, started the Brown Picture Club, to carry out his plan of artist and collector co-operating to give the artist a regular and fair income from his work, is painting away at his Catskill studio, the canvases destined to be distributed by lot to the members of the Club. Mr. Brown's idea was ridiculed, when first proposed, by some writers and painters, but has thus far proven practicable and practical, and we are pleased to have been able to assist him in its trial. The result has been that the artist has had a summer free from anxiety and with an assured income, while the subscribers to the club have sent in their monthly contributions pro rata, and are looking forward to the distribution of the pictures by lot when the artist shall have completed the required number.

THE ART TARIFF.

From the American Free Art League, which has been quiescent of late, comes a circular letter calling attention to the fact that the American bidder at the coming auction (sic) in London of the Ashburton collection recently secured by a syndicate of English dealers will have, under our present tariff laws, to pay a duty of 20 per cent. if he wishes to bring them here. The League asks why the successful American bidder, who might wish to import, for example, a Rembrandt which had cost him \$100,000, and who would in time probably loan it during his life and perhaps afterwards bequeath it to a public museum, should be handicapped in his bidding by a citizen of some other country, where art is free, to the extent of 20 per cent.? It concludes its logical letter as follows:

"Therefore, an American's chances of getting the masterpieces in this collection are just so much less than those of his foreign competitors. And yet the United States needs them much more than do the countries of the Old World, which have inherited so many art treasures from the past!"

"Is this policy fair to the American collector? Is it beneficial to the educational interests of the country? Is it a 'square deal' either to the American collector or to the country?"

We do not understand that the Ashburton pictures are to be sold at auction, but the principle involved is the same.

ANNUAL WATERCOLOR CLUB DISPLAY.

First again of the larger routine exhibitions of the season comes the eighteenth annual display of the New York Watercolor Club, at the Fine Arts Galleries, No. 215 West 57th Street. Especial interest invests this exhibition to the artists and art lovers of New York, as it brings together at its opening reception, the members of the Metropolitan art world, long separated by the summer vacation, and affords an opportunity for the interchange of experiences during the past summer, and of discussion of the coming season and its prospects and plans.

It has been the lot of the Watercolor Club to christen with its exhibition this year the remodeled and redecorated Fine Arts galleries. Since the close of last season an admirable and much-desired improvement has been effected in the removal of the partitions which formerly divided the central space of the building into a hall and two small side galleries, appropriately known from their poor lighting and bad arrangement as "The Morgues." The amount of bitter feeling that the long existence of these poor rooms has caused among painters whose works have been relegated to them by successive exhibition juries cannot be estimated; and now that they have been done away with, and a well-proportioned, good-sized and well-lit central gallery takes their place, the wonder grows that the change was not made years ago, and when at the first opening their unsuitableness for exhibition purposes was seen. The central gallery walls have been covered with light green stuff, and those of the large Vanderbilt gallery, not used by the Club, for its display with red—the latter is also a great improvement.

There are 401 numbers in the present display, including a panel of miniatures, which are shown on a temporary frame, which closes the entrance to the Vanderbilt Gallery. The jury, composed this year of Henry P. Snell, chairman, Robert David Gauley, A. T. Van Laer, Frank Russell Green, G. Wharton Edwards, E. I. Couse, Alethea Platt, Anne Fisher and Florence Snell, has done its work well and has hung with taste and judgment the exhibits. They have also selected well from among the works sent in, and while the display contains no sensational or star pictures, it has an evenness of merit and an attractiveness in general that gives it a good place in the roster of New York exhibitions of works in the lighter medium.

The Beals prize of \$200 has been well and deservedly awarded to F.

Luis Mora's "Vacation Time," reproduced on the first page of the Art News, and which holds a place of honor on the North wall of the Central Gallery. In this spirited work, full of life, movement and atmosphere, the artist presents, with a suggestion of the Boston painters, Benson and Tarrbell, a typical American summer scene, full of dash and strength. It should, and undoubtedly will enhance his already well won art reputation.

Other works, of such merit that they stand out from their fellows, are "The Bonnet," by Bernard J. Rosenmeyer, also reproduced in this week's Art News, a charming and well-painted genre; Henry B. Snell's "Rainbow," a soft and delicious tonal study, the almost impossible rainbow a trifle hard; Hugh H. Breckenridge's three-quarter-length seated portrait of a young man, which won the gold medal at the Philadelphia Art Club; Colin Campbell's big art study, "Bowling Green, N. Y.," C. P. Gruppe's characteristic Dutch landscape, very soft in color and charming in feeling; Albert Herter's Alma Tademaish composition, refined and delicate in feeling and color; James Henry Moser's low-toned poetic and tender landscape, rich in color quality, and W. J. Whittemore's "Diane," a most attractive and fancy portrait of a girl—lovely in expression and charming in color.

An early and necessarily hasty tour of the two galleries, without catalogue, also revealed, as worthy of notice, Mary Post's "Silent Blessing"—an admirable character study; R. L. Walsh's full length portrait of a woman dancer, full of life and good in color; Glenn Newell's "Cows in Pasture," a superior picture in composition and feeling; Lee Lufkin Kaula's two half length portraits of young girls in a red and blue bonnet and cape, respectively; a characteristic plein air nude and landscape by Childe Hassam; typical landscapes by Charles Morris Young and Albert L. Groll; a pale winter landscape by J. G. Huffington; a decorative fancy half-length female portrait by W. G. Schneider; a Dutch coast scene, with golden glow, by C. Myles Collier, and a delightful landscape, with tender sky, by Alethea Platt.

There are also to be noticed Walter Satterlee's "Turkey Girl," characteristic landscapes by Charles Warren Eaton, and marines by F. K. M. Rehn; an unusually good landscape by Cullen Yates; a moonlight village scene by Edmund Potthast; a half life size fancy portrait of a young woman in a checked dress, by Hilda Belcher; three charming French village scenes, by Florence Snell; a half length fancy portrait of a Moor by Arthur Schreiber, fine in expression and strong in color; a delicate little landscape, by A. T. Van Laer; a tonal landscape with a church and river, by Blanche Dillaye; a tiger drinking, a superior animal study by W. H. Drake; a bit of Venice, by E. C. Garratt; a rich and strong winter landscape, by W. Merritt Post; a French Market scene, by H. O. Merrill, fresh and clear in color; George Wharton Edwards' "Maine Fishing Village," a characteristic work, and a soft tonal landscape by J. C. Peterson.

The many lovers of work in the lighter medium will find the galleries a most attractive place to visit these late autumn days, filled as they are with delightful feeling memoranda of summer and autumn strolls afield by mountain, lake and river.

JAMES B. TOWNSEND.

LONDON LETTER.

London, October 22, 1907.

The sale of the Ashburton collection to Messrs. Chas. Davis, Sulley, Asher, Westheimer and Agnew, recently announced in the American Art News, is naturally the principal topic of conversation in art circles, and there has been some talk of an attempt to secure for the National Gallery the fine early Correggio, "Four Saints, SS. Martha, Magdalene, Peter and Leonard," which is the principal Italian picture in the collection. It is reported that £12,000 has already been refused for the magnificent Cuyp.

Great interest is also being taken here in that part of the famous Six collection at Amsterdam, which has been offered to the Dutch Government for £60,000. It now seems likely that the offer will be accepted, a third of the sum having been raised by private subsidy. The splendid Vermeer, already mentioned in these columns, is worth at least half the sum asked, and Dr. Bredius, of the Hague Museum, states he would willingly give in exchange for it Potter's well-known "Bull." The other paintings, although including examples of Rubens, Hals and Ostade, are considered of less importance, but it is likely they will all be bought for the nation, which has been stung to action by the report that a wealthy American has declared his eagerness to secure the whole collection at the vendor's own price.

The winter exhibition at Messrs. Shepherd's Gallery (27 King Street, St. James) contains as usual some notable examples of the great British masters, and of the lesser known painters of the eighteenth century. A splendid portrait of a lady by Raeburn, a portrait of the famous "Duke of Cumberland" by Reynolds, and a still more delightful example of that master, a study for a boy's portrait, one of his rare and inimitable oil sketches on a rough paper, are among the chief treasures. The color of the last is wonderful, quite unfaded, and as fresh as if it had been done yesterday. A soundly painted portrait of a man in Gainsborough's early Bath period, two interesting Cromie landscapes, one in his Ruisdael-Hobbema manner and another in imitation of Richard Wilson, a remarkably beautiful portrait of "Lady Campbell" by Sir William Beechey, a strong realistic Zoffany "Jacob Wilkinson," a very decorative and richly colored portrait of "The Duchess of Grafton" by Lely's pupil Wissing, and a fine example of William Dobson, a portrait of King Charles's little daughter the Princess Mary, handled in the Vandyke style, with a beautifully painted rose-colored embroidered gown, are also to be noted. Of a few choice foreign works the chief is a remarkable virile portrait, probably of himself, by Duxreux, the contemporary and rival of Grueze, while among the modern section are good examples of S. J. Solomon, R. A. (a delightful portrait of his daughter), Alfred East, Mark Fisher, Edwin Ellis, Hughes Stanton, Arthur Friedenson, etc.

A fine collection of selected French and Dutch pictures are on view at Mr. Cremetti's Gallery (44 Dover Street). There is the delicious sketch by Daubigny of "Corot Painting," formerly in the Staats Forbes collection, a little masterpiece of glowing color "Sortie du Rov," by Isabey, admirable examples of Corot, Diaz, Trovon, Israels, Mauve Boudin, Courbet and Lepine, while a feature is a group of five exquisite examples of the little known marines by the Belgian, Alfred Stevens, which were so highly praised by Whistler.

Among the younger men are some admirable flower paintings by Felix Masseau, which quite hold their own with the fine, flower-pieces of Fantin, also shown; and characteristic works by Lafont, Picabia and Raffaelli. Collectors should note that Mr. Cremetti guarantees the authenticity of every work he sells.

Miss Anna Airy, whose portrait at this year's Academy attracted much favorable notice, is showing a collection of her works at the Carfax Gallery. The exhibition shows great talent and variety, including some most decorative and intricate etchings and pen designs after Japanese models, a number of excellent pastel studies of dancers, which, without imitating Degas, have much of the spirit of his work, a splendid still-life, some admirably caught studies of a baby's expression—humorously titled "Aspects of Alfred"—a sunny park scene, and a delightful interior, of a young girl on a sofa.

Great satisfaction is felt here at the unprecedented success of the British Fine Arts section at the Barcelona International Exhibition. It was organized entirely outside the Royal Academy, which was much blamed here for what was considered the fiasco and misrepresentation of British art at St. Louis. Organized on a broader basis with a more general representation of the whole body of working artists in this country, the section at Barcelona has been much admired, and in addition to the medals and purchases already announced in this column, it must be added that the Barcelona Museum has purchased "The Wine Shop," by Frank Brangwyn, a complete set of whose thirty etchings has been presented by subscription to the same, and one of whose landscapes has been purchased for the Chamber of Deputies. The Barcelona Museum has also acquired examples of Mr. Alex. Fisher's metalwork and miniatures by Miss I. Pykenott (Mrs. P. G. Konody) and Mrs. Byam Shaw.

At the Exhibition at Barcelona, the Society of Twenty-five English Painters was most successful, Messrs. Gerald Moira, Lee, Hankey, Anning Bell, Sydney Lee, H. M. Livens, Alfred Withers and George Houston were awarded medals, while works by the three first and Messrs. Bertram Priesman and Withers were acquired for the Barcelona permanent art gallery. The next exhibition of the "Twenty-five" will be held at the Goupil Gallery in London in November.

Among the most interesting of the exhibitions opening next week will be a fine collection of T. Rowlandson's original drawings and prints at Mr. Gutekunst's Gallery (16 King Street, St. James's), and the opening at 5 Regent Street of the Goupil Gallery Salon, which has become quite a feature of the autumn season. One of the features of this exhibition will be a group of works by the talented Russian sculptor Uaoum Aronson.

Heatherley's, the famous art school in Newman Street, known to Thackeray who gave Clive Newcomb his education there, has recently been acquired by Mr. Henry Massey, who among other improvements is inaugurating a Croquis or quick sketch class on the Paris model. A miniature class has also been added under the direction of Mrs. Gertrude Massey, whose dainty portraits are so much admired by the Royal Family and in aristocratic circles.

PROVIDENCE.

At the Rhode Island School of Design there is an exhibition of water-colors and etchings by John Wright, R. P. E., the first shown in this country. Both mediums are treated with vigor and show freedom and feeling for color.

An exhibition scheduled for the same gallery the last two weeks in November, will be paintings by Joseph Lindon Smith.

F. Usher Devoll will have an exhibition of his paintings at the art club gallery for two weeks beginning November 7. It will be followed by an exhibition of recent portraits and landscapes by Stacy Tolman.

There will be the annual "Thumb-nail" exhibition at the Art Club, in December, and on January 7. W. Staples Drown will show some of his landscapes done in England last summer, which are very tender and full of feeling.

Sidney R. Burleigh, who has spent the past month in Europe, will sail next week for home.

Frank C. Mathewson, who spent the last part of the summer in Camden, Me., is spending ten days at his Barrington home before opening his studio in the Y. M. C. A. Studios in New York.

The Providence Water Color Club held its first meeting of the season on Monday last in the studio of its president, Mr. Alden Brown.

Miss Jessie Luther started on Monday last for Labrador, where she is to continue the work she began two years ago in teaching handicraft at Dr. Grenfell's Mission.

SAINT LOUIS.

At a meeting of the Art Students' Association last week plans for better transportation to the Park Museum were discussed very broadly. To impress the Traction company with the pressing need of some change, a petition was drawn up and signed by all the members. Other clubs and organizations are also taking an active interest in the question, and several ladies are even giving little talks of explanation of the proposed plan. Notwithstanding, the newspapers and some people insist on having the new trolley line bisect the park and ruin all possibility of restoring former beauty left in desolate waste by the Fair. Instead of all this trouble the real scheme is to merely extend an old line back of the museum and use the divided space for a childrens' play ground.

The St. Louis Artists' Guild expects to have the first meeting of the season during the early part of November in its new home on Union avenue.

Mr. and Mrs. Cobden-Sanderson, of the Dove Bindery, and Dove Press, London, are making a tour of the United States, and will be in St. Louis November 5. Mr. Sanderson will lecture in Memorial Hall on the following subjects: "The Arts and Crafts Movement and Goal," and "A History and Interpretation of the Arts and Crafts Movement in England."

The St. Louis School of Fine Arts will open during the next month, a large arts and crafts shop, where problems may be carried out in metal, wood carving, bookbinding, ceramics, pottery, terracotta and other applied work under a competent staff of specialists. It is the hope of the school to assist in elevating the standard of hand work and create an interest in it throughout the city.

PARIS LETTER.

October 22, 1907.

The Salon des Peintres Divisonnistes Italiens now closing, consists of some two hundred and fifty paintings, sculptures and a few etchings, selected by Messrs. Grubiey, Milan to exploit the talents of the youngest and most original of the modern Italian artists.

The chief feature of this exhibition is undoubtedly the selection of paintings, pastels, drawings and watercolors by the late Giovanni Segantini. Among several fine examples of this artist, the "Two Mothers" is a masterpiece which has been much admired. The idea is rather bold. Side by side are a woman and a cow, the one with a child at her breast and the other suckling its calf. A lantern throws some feeble yellow light on the scene. The execution is faultless and the effects marvelous.

Some other paintings really remarkable are: "Under the Snow," by Mr. Torninetti; "A Summer Morning," by B. Benevenuto, full of light; "Horses under the Yoke," by Magrini, a well drawn monotype, "The Night," by Carlo Fornara, and the "Fall," by the same, a bright, warm tonal canvas.

Gaetano Traviati reminds one of the preraphaelitic school with his "Assumption," his "Holy Family" and his "Cleopatra." His "Via Crucis," in fourteen panels is treated in a masterly way, but the drawing is poor, which is to be regretted. The same artist shows also a small canvas "Moonlight," a good composition in every respect, and among the best shown.

The French Fine Arts Academy has proposed the following subject for the Troyon prize for landscape, to be awarded in 1903: "Evening—shepherds bring their goats and sheep to drink in a brook by the sea." For the Bordin prize to be awarded in 1909, the Academy proposes a "Study of the French Portrait Engravers, reign of Louis XIV."

Some engravings and manuscripts of great value have disappeared from the town library at St. Germain, near Paris. Of these manuscripts, one is a "Book of Thornes," dating from the fifteenth century and continuing sixty-five fine miniatures. It once belonged to a gentleman of the suite of King James the Second, of England. Another book stolen at the same time, but which is said to have been traced by the police since, is "Les Statutes de l'Ordre royal de Saint Michel," a magnificent manuscript richly ornamented with miniatures.

A special cable to the New York Herald from Paris, says: The Societe des Artistes Français, which organized the annual Paris Salon, has just opened an artists' retreat, thanks to the generosity of Mme. Jules Comte, who has presented to it a country house. The estate is between Montmorency and Montlignon, not far from Jean Jacques Rousseau's famous hermitage. Studios have been built for sculptors and painters. Up to the present there are only two inmates from Paris.

A fortnight ago Count Edouard d'Assche of Brussels sent out a circular to the police of European cities announcing that an original Rubens in his gallery had been cut from its frame and taken away. Thanks to a Paris detective, the picture will soon be back in its place. It was cleverly recovered by a Belgian detective, and proved to have been stolen by a waiter in a restaurant. The canvas is worth \$20,000.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Cameron, D. Y.—Etchings; Wunderlich, 220 Fifth Avenue, to November 4.

Ivanowski, Sigismond de.—Paintings and drawings; Pratt Institute, Brooklyn, to November 15.

Montross Galleries.—Annual Pastel and Watercolor display Nov. 2-23.

National Arts Club, 119 East Nineteen Street.—Sketches by members, to November 16. Admission by card.

New York Water Color Club.—Eighteenth annual exhibition. Opens November 2. Closes November 24.

The Macbeth Galleries have been re-hung the past week, and several new and important canvases have been added to the array of works by modern American painters always to be seen there. Among the new pictures are examples and carefully chosen ones of F. K. M. Rehn, F. Ballard Williams, Hobart Nichols, Ranger, Sartain, C. B. Coman, William Keith, C. H. Davis, Birge Harrison, Paul Dougherty, J. Francis Murphy, Arthur Davies, R. C. Minor, Jerome Myers, C. A. Hall, A. Clark, a new man N. P. Derrick, who shows a canvas full of color and fine in quality, and two of George Inness, the well-known "After a Spring Shower—Montclair," and a half life size standing figure of a young girl—glowing in color.

At K. J. Collins' gallery, 8 West 33d street there are now on exhibition a unique collection of prints and engravings of fair women and children of the eighteenth century from France and England.

Interesting are the portraits of some of the beauties who frequented the Court of George the Third. Here is Miss Farren, the delightful actress afterwards Countess of Derby, by Bartolozzi after Lawrence, walking in a large mantle carrying a big muff which she set the fashion for; Lord Westmoreland, the celebrated diplomat and musician running in his childish dress; by the same master and Lavinia Spencer, the beautiful wife of the fifth Earl of Spencer. Not far away are the two sisters Kemble in unique proofs after Downman, which recall the splendor of the English stage that Garrick, Mrs. Siddons and Miss Jordan made famous.

By Nattier are some of the beautiful ladies of the French Court, mistresses of Louis the well beloved, Madame de Pompadour as "Madame de XXX dans le costume de Flore," Madame de Mailly as "Chaseresse aux Coeurs," Madame de Prie as "La Belle source," all showing the brilliant qualities of the master who painted them. Among all these beautiful women stand the "Children of France" by Beauvarlet after Drouais, which Portalis in the "Graveurs du XVII^e Siecle" calls "The Jewel of the Artist."

This most charming and attractive collection will be a delight to all lovers of art, and comprises a choice series of eighteenth century prints.

WHISTLER TABLET UNVEILED

In the presence of a large assemblage of invited guests and officers and women of the post, a tablet in memory of James Abbott McNeill Whistler, the artist, was unveiled in the library building of the United States Military Academy Saturday last. The tablet was the gift of the Copley Society, of Boston, and a few friends, and was designed by Augustus St. Gaudens.

CHICAGO.

The annual exhibition of American artists opened October 22, in the Art Institute. It marks the beginning of the season. Enthusiastic interest has been shown in what may be regarded as one of the finest American exhibitions ever brought to this city. Chicago is represented by 167 works, New York 88, Boston 25, Philadelphia 18 and St. Louis 16. In all, there are 465 works shown, about 75 of which were shipped directly from American ateliers in Paris. The pictures represent many distinguished names in the art world, and the number of portraits is especially large. In fact, the portrait and interior groups predominate, while the number of conspicuous landscapes is small.

Edwin A. Abbey is represented by his "Sylvia," loaned by Senator A. Clark; Childe Hassam shows five superb works, including "Aphrodite," "Dawn" and "Bowl of Nasturtiums." James R. Hopkins shows a quaint portrait of a young girl called "The Age of Beauty," exhibited in the 1907 Paris Salon. Three portraits by John C. Johansen have distinction. "The Last Supper," by Robert MacCameron, which attracted considerable attention at the 1907 salon, has a conspicuous place. Walter McEwen is represented by a brilliant portrait of Mrs. E. Parmelee Prentice, of this city. The well-known portrait of Mrs. Gari Melchers, by Melchers, has dignity, sweetness and authority. "The Pirate and the Prisoner," by G. F. Luis Mora is bold and expressive. "The Fortune Teller," by the same artist, is full of suggestion. In the Pauline Palmer group of seven paintings, is a portrait of a young child called "La Petite Antoinette," which is possibly the best portrait ever shown from the brush of this American woman. Lawton S. Parker exhibits two strong likenesses of Jane Addams, the settlement worker, and of Martin A. Ryerson. Dana Pond is represented by one fanciful portrait entitled "A Spanish Dancer."

A portrait of Mrs. Fiske Warren, by John S. Sargent, attracts much attention. Antonia Sterba, a rising young local artist, shows two excellent portraits. Edmund C. Tarbell is represented by a noticeable group of nineteen oils, principally idealized portraits. "Preparing for the Matinee" is most interesting. The well-known "Rehearsal in the Studio" is also on view, as well as Tarbell's most brilliant work, an unnamed portrait of a Junoesque blonde woman in white.

Two portraits by Thomas S. Seymour, shown in the 1907 salon, namely, those of General Lew Wallace and Miss Mildred Lee, have a conspicuous place. A "Cotillion," by Mr. Harry White, is much admired. Whistler is represented by three characteristic works, including the well-known "Little Lady Sophie of Soho." Adam Emory Albright exhibits four of his rural groups. John W. Alexander's "Study in Black and Green," is one of the most graceful shown. Two portraits by Richard Andrew are strong. "The Green Gown," by Thomas P. Aushutz, is admirable. A graceful symphony is brown tones, the portrait of Theresa Hirschl, by Martha S. Baker, is also an 1907 salon picture.

Among the landscapists, Frederick Clay Bartlett has two decorative oils of merit. Two of Norman D. Calder's works, impressionistic in manner, and depicting symbolic figures called "The Voice of the Ocean" and "The Southwest Wind," have poetic charm.

There are four landscapes by Daniel F. Bigelow, full of rugged beauty. Charles Francis Browne contributes three views in Illinois. "Pittsburg," by Colin Campbell Cooper, seems to breathe the genius of the place. "Malines, Belgium," by the same artist reveals wonderful contrasts. "Sorrows of Pierrot," by Alice V. Carson, is a charming imaginative bit. The mystery of twilight hanging over lake and dune is presented in the four lovely landscapes by Charles Warren Eaton. Herbert W. Faulkner has a gem, called "The Canal," a view of Venice. Three fine landscapes called "Twilight," "The Sentinel," and "Moonlight on the Marshes" show Birge Harrison at his best.

One fine Inness landscape has been loaned by the Union League Club. There is delicate beauty in the small park views by Alfred Juergens which make his "Blindman's buff" and "Convalescence" notable. Herman Dudley Murphy contributes a small winter scene called "Winter Evening." The rich symphonies in brown which characterize Frank C. Peyrand's pictures have given them a prominent position. "The Shepherd," by Henry R. Poore, has depth of feeling.

Henry W. Ranger is represented by "The Willows," delicate and refined. Six oils by E. W. Redfield show nature in various brilliant moods. Florence K. Upton exhibits a freely executed Holland scene—a row of old houses in the sunlight. A capital marine by Frederick J. Waugh, gives a glimpse of the Cornish coast. Five landscapes by William Wendt, in brilliant green and yellow tones, are good.

The charming oils by Genjiro Yeto, with their subtle beauty, have been singled out for much favorable comment.

Others whose works are noticeably good, are Charles H. Woodbury, George C. Aid, Hugh H. Breckenridge, Thomas W. Dewing, Aaron H. Gordon, Burt Harwood, Henry S. Hubbell, Mrs. Frederic MacMonnies, Leonard Ochtman, Andrew T. Schwartz, Anna L. Stacey, Allen Tucker, Everett Warner, and Charles Morris Young.

The sculpture exhibit is small, including five works of Augustus Saint Gaudens, two bronze medallions by Julia Bracken Wendt, and one excellent piece by Hermon S. MacNeil, called "Marguerite."

A special one-man exhibition of 18 oils, by Ernest C. Peixotto, occupies the whole of a small gallery. It is a capital collection, showing the rich color effects and decorative quality of the artists work. Peixotto was the guest of honor at the first regular meeting of the Chicago Society of Artists in their club rooms, October 21.

BOSTON.

An exhibition of oil paintings by Miss Elizabeth W. Roberts was held this week in the Town Hall, Concord, Mass. Five of the pictures shown were loaned by private collectors and museums. "The Boy with the Violin," by the Pennsylvania Academy; portrait of the Hon. John S. Keyes, by Miss Alicia M. Keyes; "Jeanne," by Mrs. F. L. Pruyn, and portrait of Mr. F. B. Sanborn, by Mr. Harrison S. Morris, of Philadelphia. Miss Roberts showed also a number of new canvases, painted in Concord, on the North Shore, in Egypt, in Spain, and in Sicily.

Mr. John H. Rich exhibits at the Art Club a number of the studies and copies made by him while abroad. Mr. Rich is one of the Paige scholarship men, and his exhibition showed that he worked earnestly and hard while abroad. There are evidences here of enthusiasm and study. Apparently Mr. Rich has been a good deal influenced by Whistler and by Carrier, as have a good many of the younger men. This is a pity, as Whistler was a reactionary, and one likes to see young men allying themselves to the avant-garde. There are a number of copies from Vermeer, Chardin and Velasquez. The subjects are well chosen and the copies look quite true in general aspect, though one would have been glad to see them finished with something of the exactitude of the originals. Note, too, a number of clever quick sketches, which often have a brightness and allure which is agreeable.

WASHINGTON (D. C.)

The National Society of the Fine Arts has prepared an excellent programme for its regular meetings and is also arranging for a series of popular lectures on art and exhibitions to be given at the Public Library this year.

Gradually now the local studios are being reopened and the plans for winter work formulated. The season has begun auspiciously and in many respects the prospect is uncommonly good.

An addition was made to the Corcoran Gallery's permanent collection last week through the purchase, authorized by the board of trustees of a painting in water color by E. H. Miller, of Washington. The subject is "Moonlight on the Potomac at Sheperdstown, W. Va." and its treatment is notably simple and skillful.

The works which Mr. V. G. Fischer secured in Europe last summer and has now in his gallery here, which has been entirely rearranged this fall, are unusually good. At the sale of the Alexander Young collection he obtained a splendid example of the work of Josef Israels and a beautiful little landscape by Corot, while elsewhere he procured paintings by Dupre, Harpignies, Maris and Neuhuys. An uncommonly large and forceful landscape by Constable, a portrait of Mrs. Siddons by Gainsborough, a sketch in oil colors by Rubens, a Holbein, a Van Goyen, a Callcott and a Morland are also recent acquisitions shown in this country for the first time, which in themselves are immensely interesting aside from the great names of the painters. But of all, most lovely and notable is, perhaps, a portrait by Raeburn of the daughter of the famous Graf von Bruhl, minister of Saxony, which, while soberly painted, is intensely vital and charming in color and effect. Early examples of the art of printing are shown, beautiful bindings and rare prints, as well as American paintings, English and other foreign water colors, Dutch and French paintings, and the works of the "old masters," harmoniously grouped. Much is being said about Washington becoming an art center, but never will this be accomplished until it becomes an art market. Those who produce must have patronage, and the most convincing proof of appreciation is given in sales.

The first "one-man" exhibition of the season opened last week at the Veerhoff Gallery and consist of a collection of oil and water color paintings by Charles Paul Gruppe. Twenty-three works are included in the catalogue, the majority of which are transcriptions of Dutch scenes.

WITH THE DEALERS.

Mr. A. Adler, of Fishel, Adler and Schwartz has returned from his trip through the West, much improved in health.

Mr. N. E. Montross will open in his galleries, No. 372 Fifth Avenue, today his annual exhibition of watercolors and pastels by American artists, to continue through November 23. Notice of the display will appear next week.

Seligmann & Co. have moved from their former location on Fifth Avenue to their new house and galleries at No. 7 West Thirty-Sixth Street, which are among the most artistic and well arranged in New York. From the handsome entrance door to the gallery on the top floor the house is an exemplification of good taste and artistic arrangement and appointment. Mr. Emil Rey arrived, with Mrs. Rey, on La Lorraine last Saturday. A brief talk with him on the subject of the recent art robberies from the French churches will be found in another column.

At the Knoedler Galleries, two recent portraits by Carroll Beckwith of two young men, Dr. Canfield and Mr. Coster, have just been hung. The portraits are each three-quarter length standing ones, and are the best from the artist's able brush for some time past. Both are fresh and strong in color, admirable in expression, simple and dignified in effect, well posed, and, as always, well drawn. That of Dr. Canfield is perhaps the stronger. Mr. Charles Knoedler arrived on La Savoie last Saturday, and Mr. Roland Knoedler was expected on La Provence yesterday.

Mr. Arthur Tooth, of Tooth and Sons, arrived on the Baltic last week.

Mr. George Durand-Ruel, of Durand-Ruel and Sons, was expected at the galleries, No. 5 West Thirty-Sixth Street, yesterday, having sailed on La Provence last Saturday.

On the walls of the newly opened and attractive Noe Galleries, at No. 477 Fifth Avenue, there are now hung some pictures selected by Mr. Noe during his trip abroad the past summer, including representative and excellent examples of Marie Dieterle, Th. De Bock, José Weiss, Clays, N. Bastaert, Sanchez-Perrier, Kever, Du Chattel, Corot and two small and choice Josef Israels from the Forbes collection.

Among the many new pictures of interest at the Ehrich Galleries, No. 463 Fifth Avenue, is a still life by John David De Heem—an unusually fine and important example of the painter, the details executed with a delicacy and skill that compel careful and long study. The canvas is well preserved and is fresh in color and a piece of decoration seldom surpassed.

Following the sale of the Hayden furnishings and art objects at the Fifth Avenue Art Galleries, Fifth Avenue and Forty-Fifth Street, there will be exhibited this next week, beginning on Monday, the furniture, furnishings and art objects belonging to the estates of the well-known bankers, lately deceased, Messrs. A. A. Housman and George Rutledge Gibson. These will be sold by Mr. James P. Silo on the afternoons of November 7, 8 and 9, at 2 o'clock, and the paintings, formerly owned by Mr. Housman, and which include a number of excellent canvases, on the evenings of November 7 and 8, at 8 o'clock.

At the galleries of the Detroit Publishing Co., No. 234 Fifth Avenue, there are now shown the reproductions of famous pictures in the Metropolitan Museum recently published by the company. These are wonderfully successful and show with remarkable fidelity the color and atmosphere of the originals. Particularly good are the reproductions of the great Vanderbilt Turner "Grand Canal—Venice," Henner's "Listening Nymph" and "Repentant Magdalene," Romney's "Lady Hamilton," the Schreyer and Largilliere. These color reproductions, which are surprisingly reasonable in cost, should be seen by all art lovers.

Mr. D. G. Kelekian is showing in his galleries, No. 275 Fifth Avenue, some new importations in Ispahan rugs, very soft and delicate in color, and exceedingly rich, and a few choice and fine Renaissance embroideries.

Mr. Julius Oehme is getting his attractive galleries at No. 320 Fifth

Avenue ready for the display of a number of carefully chosen and representative examples of the modern Dutch and of the Barbizon schools.

Mr. Henry J. Duveen, after a stay in New York of only a fortnight, sailed for London on the Kaiser Wilhelm II. Tuesday last. Mr. E. Duveen arrived last week.

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